

## NEWS AND GOSSIP OF THEATRES

ENID BENNETT in  
"THREE FACES EAST" at the RIALTOWALLACE REID in  
"THREE FACES EAST" at the RIALTOELSIE FERGUSON in  
"THREE FACES EAST" at the RIALTO

principal reason why "Three Faces East" is played slowly.

"The audience and not the actors really play 'Three Faces East' each evening. The actors suggest the situations; the audience solves them. Most persons who come to see Mr. Kelly's play use their minds from the moment the curtain rises until it falls. And they seem to enjoy the mental effort of working out the puzzle. This has been my chief satisfaction in the production; the theatergoers public have really proved that they like to think. Somehow I have always believed it, even in the old stock company days, when I was putting on sentimental comedies that would insult a babe's intelligence.

"Yes, the American public likes to think for itself; and if I may venture to call 'Three Faces East' a fore-runner, I believe our public will conform the habit of playing its own plays. In that case, the producer or stage director will have this vital point to consider—giving the audience time to think.

"In its present form 'Three Faces East' could be rushed through by 10 o'clock instead of ending as it does at five minutes after 11. But I doubt if three persons in the 10 o'clock audience would be able to make head or tail of the plot. It isn't only consideration for the human mind—which now that Kultur is deemed to be granted human limitations—that demands deliberate playing of a concentrated plot. It is also the simple old axiom of stagecraft that a hurried point loses its effect.

"Even in farce and in comedy high speed is not done for the pivotal points of the plot. You know with what stately majesty a tragedy moves or should move. Drama, too, has its own tempo. A concatenated drama, like 'Three Faces East,' must move with the minds of those who are playing it—I mean the audience.

"The actors on the stage must perform play deliberately, because in the drama they do their thinking before the audience. There is little spontaneity in the statements of the leading characters. Every line spoken by 'Adda,' the butler, is premeditated; it is the same with 'Helen,' with 'Chief,' with 'Miss Haddon,' of course. Mr. Bennett and the Bennett family are and are more natural. Their lines and scenes furnish the main stunts and brightness of the play.

"The aim of the stage director is holding the mirror up to nature, even

though it is by manipulating mechanical effects. To me 'Three Faces East' is an untheatrical play—very human and wholesome as well as brainy and baffling. I would not even call it exclusively a play of intellect, for the characters in it are too definite, too natural, to be mere sketches or puppets to hang the plot on.

"Perhaps this has been the other main reason why the order of staging has been 'Slow up' rather than 'Speed up.' With so much incident the characters must be carefully delineated, deliberately recorded. And the purpose of the stage director is always to foster the playwright's natural gift for portraying character. Plot is secondary, even in 'Three Faces East.'

## CECIL YAPP'S NATIONALITY.

In the midst of "The Betrothal" Cecil Yapp has added another to his list of grotesque stage portraits. It will be remembered that it was Mr.

JANE BURR in  
"THE BETROTHAL" at the BROADWAY THEATRE

Yapp who created the role of the "cat" in "The Blue Bird" when Whitford Ames produced the Mysterioso farce play at the New Theatre in 1915, and his performance of the sleek velvet coated mischievous animal will be remembered long by those who saw his remarkable makeup and felt the underlying significance of that subtle interpretation. Last season Mr. Yapp appeared as the old Grandfather with Jane Cowl in "Lilac Time," receiving wide praise for his vivid characterization of the veteran French soldier.

Though still in the early thirties Mr. Yapp seems fitted to be cast for old men and character parts. Hence to say this young actor's delineations of senility are accomplished with the aid of very little makeup, and it is to his remarkably mobile countenance that he owes his power to depict many various types of which are in the last place, as the famous "cat" of "The Blue Bird" the corners of the Yapp mouth were drawn up into a malicious grin reminiscent of the famous Cheshire "cat" in "Alice in Wonderland," and no further facial makeup was employed with the exception of a bit of black on the tip of his nose and a pair of villainous mustaches.

During his engagement at the New Theatre Mr. Yapp was seen in a number of parts calling for great variety and ingenuity in the matter of characterization, among them: Pabius in "The Blue Bird," the "Cottage in the Alps," "Hector" in "The Blue Bird," "Master Breckin" in "The Witch," a "Cripple Lord" in "Winter's Tale" and "Snake" in "The School for Scandal," which last was generally conceded to be the best performance of this role that the present generation has seen. Many people suppose that Cecil Yapp is an English actor because a number of his hits were achieved on the London stage; as a matter of fact, he was born in St. Paul, Minn., and is a graduate of the St. Paul High School. His father is a leading figure in railroad affairs in that section of the country and it was his earnest desire that his son should follow in his footsteps. Indeed, for a time, a very brief time it is true, Mr. Yapp endeavored to please his paternal parent and tried hard to inherit his father's business; but the lure of the stage claimed him in the end and he became a pupil of Berthold Tree's Dramatic School in London and later a member of that actor's company, making his first professional appear-

CARLOTTA MONTEREY in  
"THE BETROTHAL" at the BROADWAY THEATRE

ance at the Theatre January 24, 1905, as "Seaton" in "Much Ado About Nothing."

Other parts in the Tree repertoire followed, among them: Pabius in "The Blue Bird," the "Cottage in the Alps," "Hector" in "The Blue Bird," "Master Breckin" in "The Witch," a "Cripple Lord" in "Winter's Tale" and "Snake" in "The School for Scandal," which last was generally conceded to be the best performance of this role that the present generation has seen. Many people suppose that Cecil Yapp is an English actor because a number of his hits were achieved on the London stage; as a matter of fact, he was born in St. Paul, Minn., and is a graduate of the St. Paul High School. His father is a leading figure in railroad affairs in that section of the country and it was his earnest desire that his son should follow in his footsteps. Indeed, for a time, a very brief time it is true, Mr. Yapp endeavored to please his paternal parent and tried hard to inherit his father's business; but the lure of the stage claimed him in the end and he became a pupil of Berthold Tree's Dramatic School in London and later a member of that actor's company, making his first professional appear-

## BROOKLYN THEATRES.

The only engagement of "Lombardi, Ltd." in Brooklyn, will be at the Majestic this week when Oliver Morosco will present it with the cast, headed by Leo Carillo, which has been playing in Chicago since the year's run in New York. The attraction at the Montauk will be D. W. Griffith's "Hearts of the World," beginning with the Sunday matinee.

## AT THE HIPPODROME.

With a desire to anticipate the great holiday patronage at the Hippodrome, Charles Dillingham has interpolated new features in "Everything" to give the spectacle a festive touch. These include the equestrian act of the Hanneford family, with the clown "Poodles," and the fifteen minute version of "H. M. S. Pinafore" presenting De Wolf Hopper as Sir Joseph Porter. Another new feature is the Santa Claus workshop in "Toyland."

Yapp appeared at Terry's Theatre as Deacon Bagby in "Mrs. Wiggs of the Cabbage Patch." In October of that year he was the Bishop of Bath and Wells in "Sweet Kitty Bellairs" at the Haymarket and Lord Nelson in "The Nelson Touch." These plays failing, he was next seen at the Apollo Theatre in "The New York Idea," in which he played Tom Fiddler, and later as Shogun in "A White Man," the London version of "The Squaw Man" at the Lyric Theatre with Louis Waller. One more London appearance followed. This was at the Garrick Theatre in 1909 in Clyde Fitch's "The Woman in the Case" in the part of Waters.

## AMUSEMENTS.

**MANHATTAN OPERA HOUSE**  
Engagement Again Extended  
OWING TO PUBLIC DEMAND  
THE MANHATTAN OPERA HOUSE  
SATURDAY, DECEMBER 21  
Saturday Matinee and Sunday

DAVID BELASCO  
Presents  
DAVID  
WARFIELD  
IN HIS  
MOST  
POPULAR  
SUCCESS  
THE AUCTIONEER  
Lombard Manhattan Opera House Prices  
LAWYER'S OFFICE

This is Poodles!  
Have you  
ever heard  
5000 people  
roar with  
laughter at  
one time?  
You will if you see  
CHARLES DILLINGHAM  
The Show  
of 1918  
at the  
Hippodrome  
MAJESTIC DAILY  
HIPPOTRONE  
RUSSIAN SYMPHONY ORCHESTRA  
Mme. SCHUMANN-HEINK, Soloist.

**Everything**  
AT THE HIPPODROME  
MAJESTIC DAILY  
HIPPOTRONE  
RUSSIAN SYMPHONY ORCHESTRA  
Mme. SCHUMANN-HEINK, Soloist.

**HEARTS OF THE WORLD**  
D. W. GRIFFITH'S  
SUPREME TRIUMPH  
CHRISTMAS WEEK  
'PENROD'  
Special Bargain Mats, Thurs., Fri., Dec. 26 & 27. Prices 25c & 50c.

**MAJESTIC**  
Week Starting Mon. Eve., Dec. 9,  
ONLY BROOKLYN ENGAGEMENT!  
OLIVER MOROSCO Presents  
The Famous Fun and Fashion Success,  
with LEO CARILLO  
And the Entire Original Cast from  
the Montauk Theatre, N. Y.  
Today at 2:15 & 8:15  
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## WANTED FOR MURDER



**A PHOTO PLAY**  
Revelation of the German  
REVOLUTION  
and depicting the romantic  
thrilling adventures of  
History's Most Notorious  
FUGITIVE FROM JUSTICE  
Written by S. J. KAUFMAN  
Produced by HARRY RAFF  
Featuring ALICE HAMILTON  
AND SEVENTH SUCCESSFUL WEEK  
CHARLIE CHAPLIN in "SHOULDER  
ARM"  
CONTINUOUS 10 A. M. TO 11 P. M.

**BROADWAY**  
THEATRE BROADWAY AT 41ST ST.  
Direction of M. Kashin  
STARTING TODAY AND ALL THIS WEEK

Mat. Daily at 2:25, 50c, 75c  
2,000 CHOICE SEATS, 50c  
Every NIGHT 25, 50, 75c, \$1, \$1.50  
1,000 ORCH. SEATS, \$1.00  
Except Sat., Sun. and Holidays  
TWO BIG CONCERTS SUNDAY, 2 and 5 P. M. Beginning Monday, December 9.  
World's Water Queen—Star of the Speaking Stage and the Silent Screen—  
Her Every Moulded by an Actress of the Gods  
Tarewell Engagement Before Globe-Gutting Tour

**ANNETTE KELLERMANN**  
In Her Own Conception of an After-War Revue Wherein She Reveals Her Amazing Versatility as Singer, Dancer, Comedienne, Wise Woman and DIVER.  
This is Miss Kellermann Herself, Honored in Her Own Land, International Person With  
Vim, Vigor, Vitality, Verve and Venus Curves.  
HEARTY, EXTRAORDINARY, ENTERTAINING  
**HENRY LEWIS**  
In His New Offering, "The Laugh Shop," by Aaron Hoffman.  
EXTRAORDINARY ATTRACTION.  
**CHIC SALE**  
In "The Rural Sunday School Benefit."  
EXTRA ADDED FEATURE.  
**JANET ADAIR**  
In Song Recitations, Assisted by Misses Adair at the Piano.  
ADDED FEATURE.  
**WM. L. GIBSON & REGINA CONNELLY**  
On "THE ROSEMOON" Ceremony by Aaron Hoffman.  
Featuring: T. J. Gibson, Director of Light & Sound.

**EDDIE LEONARD**  
In "DANDY DAN'S RETURN."  
Mr. Leonard's Success is So Sweeping that the North High Command Has to Hold Him in New York Months for Return Engagements Determined by Values the Fans Who Are for Him at the Box Office.

**RIVOLI RIALTO**  
TRIUMPH OF THE MOTION PICTURE  
BWAY at 49th St.  
DIRECTION S. L. ROTHAPILL  
COMMENCING TODAY  
**ELSIE FERGUSON**  
With Eugene O'Brien  
in "UNDER THE GREENWOOD TREE"  
An Artistic Production  
"CLOUDS THAT SMILE"  
A New Story, scenic study.  
THE RIVOLI ORCHESTRA  
FRANK RAPPEL conducting, will render  
Lovers' Symphonies, Poem "Ideals," and  
Selections from "Pinafore."  
SHOWS OPEN TODAY, 1 P. M. FIRST OF THE WEEK PERFORMANCE 2:15.

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**EMPIRE**  
W. 42nd St. at Broadway  
Eves. 8:20, 10:15  
Wed. & Sat. 2:25, 8:20  
CHARLES FROMMAN presents  
3 MONTHS LAST 2 WEEKS  
CYRIL MAUDE  
IN HADDON CHAMBERS  
COPIED MASTERPIECE  
**SAVING GRACE**  
MONDAY DEC. 23  
First Matinee THURS. DEC. 26

**Lyceum**  
110 to 117 TIMES  
DAVID BELASCO presents  
**DADDIES**  
Cost Includes:  
Bruce McKee, Joanne Egels  
John W. Cope, Winifred Fraser  
Edward Davis, Edith King  
George Graden, Pauline Nolans  
George Abbott, Lorna Valore  
S. F. Walker, Alida Arrand

**LIBERTY**  
2nd BIG MONTH  
THE RAINBOW DIVISION  
OF MUSICAL COMEDIES  
**GLORIANNA**  
Book and Lyrics  
by CATHERINE CHISHOLM CUSHING  
Music by RUDOLF FRITTL  
WITH  
**ELEANOR PAINTER**  
STAR CAST AND THE FAMOUS  
100% BEAUTY CHORUS

**THEATRE 89th St.**  
Eves. 8:20, 10:15  
Wed. & Sat. 2:25, 8:20  
M. COHAN  
KLAU & ERLANGER, Managers  
A GRIPPING DRAMA  
FULL OF THRILLS  
YET FREE FROM  
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M. COHAN  
KLAU & ERLANGER, Managers  
A GRIPPING DRAMA  
FULL OF THRILLS  
YET FREE FROM  
WAR HORRORS  
RIZGELF JR. PRODUCTION  
**BY PIGEONPOST**  
BEST CAST IN NEW YORK  
400 TIMES IN LONDON

**THEATRE 89th St.**  
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